

THE MUSICAL PILGRIM

BEETHOVEN

The Pianoforte Sonatas



‘*THE MUSICAL PILGRIM*’

*Edited by Dr. Arthur Somervell*

BEETHOVEN

I. The Pianoforte Sonatas

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## Sonata in E $\flat$ , Op. 7

THIS sonata, which was published in 1798, belongs to what is generally termed Beethoven's 'first period', when his work as a rule shows traces of the influence of Haydn and Mozart. Even in these early works, however, the personality of the man emerges, and we shall find in examining this sonata ample evidence of the fact, especially in the *Largo*. As Sir Henry Hadow puts it, speaking of the works of the first period generally, 'It is eighteenth-century music raised to a higher power.'<sup>1</sup>

The sonata is planned on a large scale, in four movements.

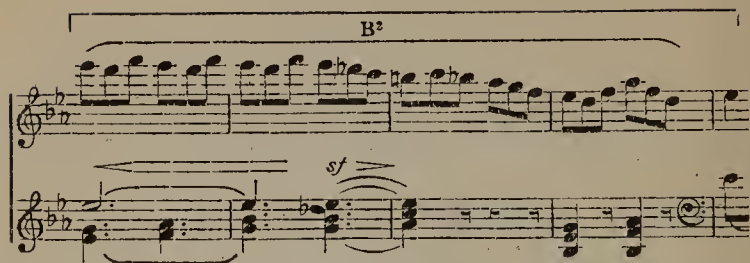
1st Movement: *Allegro molto e con brio*: E $\flat$  major:  
*Sonata Form.*

The principal theme extends to bar 17 and starts as follows:

(1) *Allegro molto e con brio.*

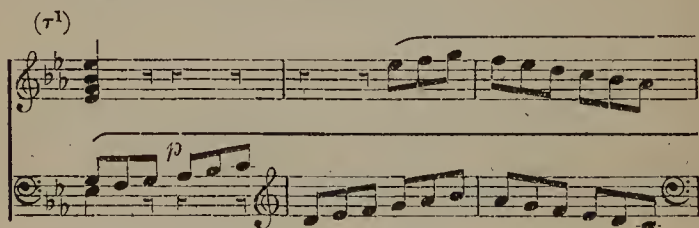
The musical score is written for piano in E-flat major (three flats) and 6/8 time. It consists of two systems of staves. The first system, labeled 'A', shows the principal theme starting in the right hand with a piano (*p*) dynamic, followed by a fortissimo (*sf*) dynamic. The left hand provides a rhythmic accompaniment of eighth notes. The second system, labeled 'B1', shows a variation of the theme, with the right hand playing a more active melody and the left hand providing harmonic support with chords and eighth notes.

<sup>1</sup> *Oxford History of Music*, vol. v, p. 281.

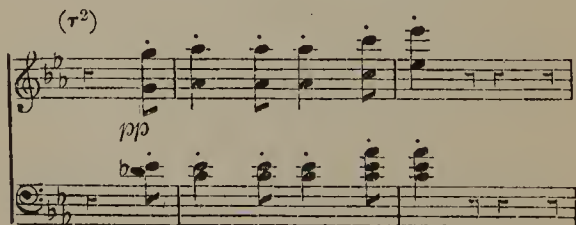


Note its structure: A, a two-bar phrase, repeated: B<sup>1</sup>, another two-bar phrase, well-contrasted, also repeated: B<sup>2</sup>, the same idea as B<sup>1</sup> expanded to five bars, and continued by another five bars with the melody transferred to the left hand. The two five-bar phrases overlap, giving the impression of one long sweep from bar 9 to bar 17.

Overlapping the end of this first theme a transitional passage commences thus:



This is repeated with the parts reversed and leads to A, harmonized by a discord now (dom. 7th in A<sup>b</sup>), and thundered out *ff*. The resolution is given in the following phrase, *pp*, a charming and characteristic effect:





This process is repeated in B $\flat$  minor, with a more poignant discord (dom. minor 9th). A third repetition of the A motive, this time harmonized by an augmented 6th chord, and marked *sf*, leads to a passage over an F in the bass (dom. pedal in B $\flat$ ).


We have now reached the point when some new development seems imminent. The music has gradually swung away from the key of E $\flat$  major in which it commenced, and the dominant pedal arouses a feeling of expectancy. In due course the second main theme, or, as frequently, group of themes, is presented. Beethoven, indeed, is particularly lavish of material in this movement. First we have the following, in which the restless quaver movement persists :

( $\beta'$ )

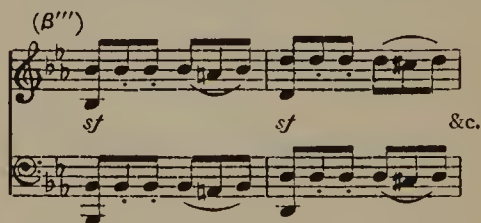
Then follows ( $\beta''$ ) a welcome contrast, quiet and restful :

( $\beta''$ )

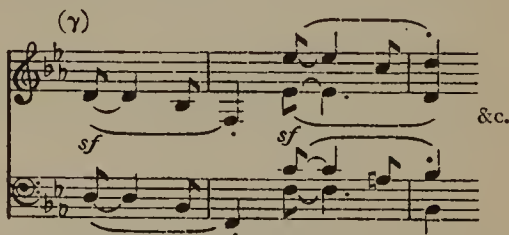
This is repeated in varied form, and for the next few bars the rhythm of this varied form 7  |  is driven home with increasing vigour till a climax is

reached in the repetition, *ff*, of the chord , which resolves unexpectedly on the  $\frac{6}{4}$  chord of C major, one of Beethoven's characteristic surprises.

The rhythm of  $\beta''$  now holds the field for a time, gentle and persuasive, only to be interrupted by an explosive unison passage in true Beethoven style ( $\beta'''$ ).



This is repeated in varied form, and leads to still another section consisting of broken chord harmonies in semiquavers over a pedal B $\flat$ , restless and stormy in character, a codetta ( $\gamma$ ) with its syncopation enhancing that character.



We have now reached the end of the 'Exposition', as the first part of a movement in *Sonata Form* is called. It is necessary to grasp well the ideas which the composer has presented, as our understanding of

the sequel depends on that. It is for this reason, probably, that the section just concluded bears 'repeat' marks. Nowadays, however, a player as a rule disregards these marks.

Beethoven now begins to play off against one another the ideas which he has propounded, to show them in new situations. First he takes the opening motive (the A part of α) in its discordant form (dom. 7th in C minor), down in the lower part of the piano (cf. bars 25-6). A sudden *piano* introduces the scale passages of the transition (τ<sup>1</sup>), passing from C minor through A♭ major to F minor, when the syncopated figure from the codetta (γ) holds its stormy course for sixteen bars, tossed from one register of the instrument to another. A climax is reached on the chord of D major, when a sudden *piano* passage (notice how fond Beethoven is of *sudden pianos*) carries out a beautiful modulation to A minor, in which key the A motive enters *pp*. This is followed by what is sometimes called an episode consisting of new material, which, however, seems to bear an affinity to bars 91-2, whilst the bass is plainly derived from the five-note quaver figure mentioned above, and the four-note rhythm of β''. However, Beethoven was no stickler for rules, and he does sometimes introduce new matter in the Development section of such a movement as this (e.g. in the *Eroica* Symphony). The passage in question is repeated in D minor. The dominant 7th chord in E♭ forms a link between the 'Development' and the 'Recapitulation', as the third part of a movement in sonata form is called.

The Recapitulation follows the usual course. We feel that the adventures of the themes are over, and every feature of the exposition is presented in succession without the changes of key which were a feature

in the first part. But with Beethoven we can never be sure that adventures are over. At bar 307 begins an extended *Coda*, the concluding part of the movement, which in Beethoven's hands became increasingly more important. Here he sums up by reference (1) to the syncopated figure of the codetta ( $\gamma$ ), (2) to the opening of the first theme ( $\alpha A$ ) in its 'stormy' aspect, (3) to the gentler 'second' subject ( $\beta''$ ), (4) to the syncopated figure again, and (5) to  $\alpha A$  once more, bringing the movement to an emphatic conclusion, strongly insisting on the tonic chord.

*Note.* Characteristics of Beethoven's personal style in this movement are (1) the sudden contrasts from *ff* to *pp*, e.g. bars 25-8 and following; (2) the prevalence of *sf* marks, and the 'explosive' utterance generally; (3) the big forcible climax in bars 79-81; (4) the development of a short rhythmic idea, e.g. the syncopated passage as treated in bars 153-69; (5) the unexpected resolution in bar 169; (6) the extended coda.

2nd Movement: *Largo, con gran espressione: C major:*  
*Ternary Form.*

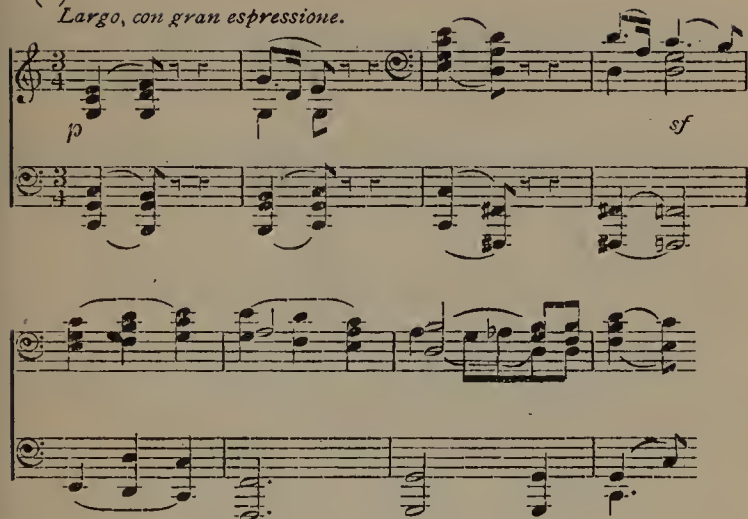
Here we have a typically Beethovenish mood, a seriousness and depth of feeling seldom, if ever, touched by Haydn or Mozart, and this in spite of some passages which proclaim their ancestry (e.g. bars 10 and following). The fact that much of the movement is derived from the melodic figures of the first two bars should be noted. That is Beethoven's way, over and over again; so full of possibilities are his themes.

The movement opens with an eight-bar sentence in C major (relatively a rare key for the slow movement of a sonata in  $E_b$ , but so it is with Beethoven: the 'rules' are his obedient servants).

# Sonata in E $\flat$ , Op. 7

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(a)  
*Largo, con gran espressione.*



This is followed by a two-bar phrase in G major, repeated in an ornamented form, and continued with altered harmony so as to lead back to the key of C. *a* is then apparently to be repeated *pp* (note the thinner harmony), but Beethoven goes off on a different tack. The second bar of *a* is 'developed', rapidly passing in sequence through the keys of D minor, F major, G minor, and A minor, till the dominant 7th of C is reached. The expected cadence in C, however, is not forthcoming. It is interrupted by a startling modification of the opening figure of *a*, *ff staccato*, in D minor. This is repeated, leading back to C, a *legato pp* bringing the cadence which was interrupted at bar 20. Thus the original eight bars have been transformed and extended to ten.

A link leads to the middle section of the ternary scheme, the 'theme of contrast'  $\beta$  in A $\flat$  major (four bars).

( $\beta$ )

*sempre tenuto.*  
*p*

*sempre staccato.*

*sf*

This is repeated, slightly modified in F minor, and again in  $\text{D}\flat$  major, leading to G major, the dom. 7th of  $\text{D}\flat$  ( $\text{F}\sharp = \text{G}\flat$ ) being quitted as an augmented 6th on the flat 2nd of G. A passage (which should be compared with a somewhat similar passage in the Andante of the Fifth Symphony, bars 26 et seq.) leads to an entry of *a* in the key of  $\text{B}\flat$ , which proves a 'false alarm', the music switching off into a boisterous development of the second bar of *a*, ultimately settling down in dominant harmony of C major, in which key the real recapitulation of the first section of the movement at last appears. Note in this section the altered ornamentation, and the filling in of the rests with a little arabesque in bars 65, 66.

At bar 75 the coda begins, at first keeping to the theme of contrast ( $\beta$ ) in the tenor register, with a graceful accompanying figure above. At bar 79 the rhythm of bar 2 is exploited above and below a dominant 'pedal' G. Bars 84-6 are derived from

bars 6-8. The movement ends with a richly harmonized version of *a* over a moving chromatic bass—Beethoven, as usual, having kept something in reserve till the end.

3rd Movement: *Allegro in Eb: Minuet and Trio Form.*

This movement takes the place of the Minuet and Trio of the earlier sonata writers. Both the major part and the minor are in Simple Ternary Form, with little or no melodic contrast within themselves, though they are well contrasted with each other. The major section of the movement begins as follows :


(a) *Allegro.*

The musical score is written for piano (p) and is marked 'dolce.' (softly). It is in 2/4 time and features a key signature of one flat (B-flat). The score is divided into two systems. The first system consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one flat. The bass staff begins with a bass clef and a key signature of one flat. The tempo is marked 'Allegro.' and the dynamics are marked 'p dolce.' and 'x'. The second system also consists of two staves, continuing the melody and accompaniment. The score is written in a clear, legible style with standard musical notation, including notes, rests, and dynamic markings.

The first four bars are then repeated, this time ending with a full close in C minor. The cadence is repeated in B $\flat$  major and is followed by a passage in dominant and tonic harmony in that key, developed from the bracketed figure in *a* (*x*). The first section ends in the key of B $\flat$  at the double bar and is repeated, as is usual in such movements.

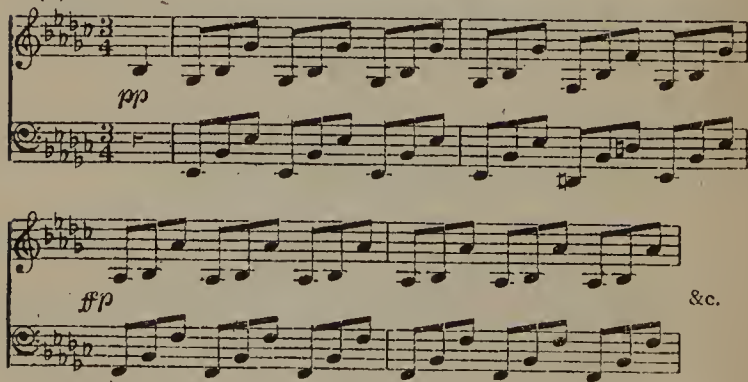
The middle section commences with a canonic

passage based on the first two bars of *a* in the key of F minor, and ends at bar 42. [N.B. Cf. bars 32 (last beat) and 33 with bars 7 and 8.]

The third section, beginning with bar 43, recapitulates the first. The first eight bars are announced as before (with a less final form of cadence at the fourth bar). Then the first four bars are given in the tonic minor, ending with an 'interrupted' cadence. The cadence chords are repeated in C $\flat$  major twice. A third repetition initiates a passage of new material extending to bar 68, and ending with an augmented 6th chord on C $\flat$ . After a bar's rest we get the resolution in a passage reiterating the rhythm  in tonic and dominant harmony in E $\flat$  till the point corresponding to bar 18 is reached, whence the ending is similar to that of the first section. A coda of nine bars of new matter enhances the feeling of finality.

The minor section (E $\flat$  minor) provides the element of contrast. It opens as follows :

(B) Minore.



the first section closing at bar 16 in the dominant. The middle section is merely an expansion of this idea,

contrasted as to key, being for the first six bars in B $\flat$  minor, then modulating back to E $\flat$  minor, reaching the dominant of that key at bar 27. At bar 29  $\beta$  returns, a modification taking place at bar 35 so as to avoid modulating.

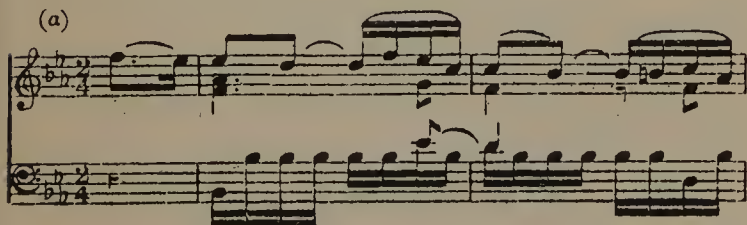
A coda begins at bar 44 ending with a chord of E $\flat$  without the third at bar 51. A link of two notes, E $\flat$  and G, establishes the major mode and the first section (a) is now repeated.

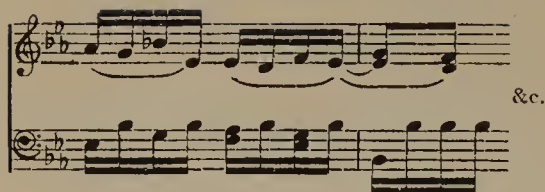
The whole movement is a good example of Beethoven's ability to 'stick to his text' without becoming a bore.

4th Movement: *Rondo: Poco allegretto e grazioso: Sonata-Rondo Form.*

The principal theme is a graceful, flowing melody in the Mozartian manner. Note, in passing, that rondo themes as a rule are more melodious, more definitely tunes, than the principal themes of first movements in sonata form. They are not constructed so much with a view to development as the latter are. Before Beethoven's time rondos were nearly always gay, sprightly tunes, but the moods of his rondos are not stereotyped in this way (e.g. compare the rondo in Op. 28 with that in Op. 90).

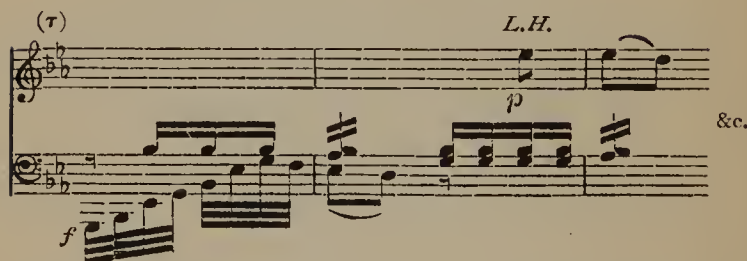
This particular theme, which is sixteen bars long and commences thus:






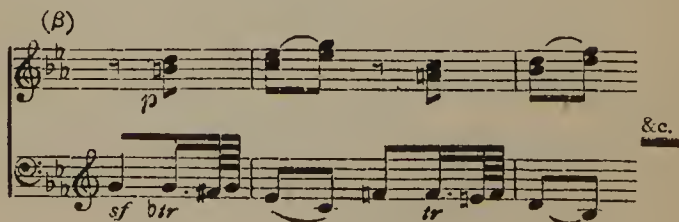
is a complete tune in ternary form, ending with a full close in the tonic key.

A passage beginning at bar 16 thus:

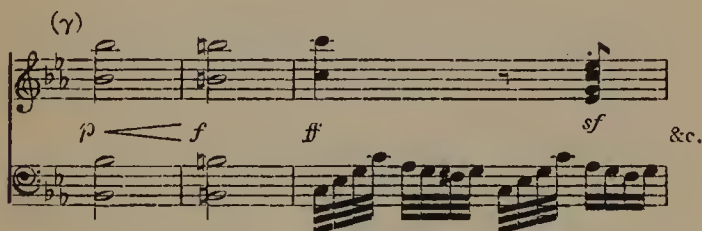


forms a transition between the principal and the second main theme. It is formed mostly on bars 8 and 9 of *a*, but from bar 24 onwards the rhythm  is exploited. In its course the transition passes through the keys of E $\flat$  major, C minor, B $\flat$  major, C minor again, and G minor, reaching ultimately B $\flat$  major.

The second main theme starts in C minor, but modulates at once to B $\flat$  major. It extends to bar 48, commencing thus at bar 36:



A link of two bars (48-9) leads to the return of  $\alpha$ , this time in a shortened form, the last section being omitted. (Note the slight variation in bar 61.) We are thus left stranded on a B $\flat$ , with the feeling of that key in our minds. Beethoven at once plunges us through a bold B $\natural$  (*forte*) into the key of C minor, in which the 'episode', as it is called, commences. The following quotation shows the beginning of the episode ( $\gamma$ ), and the bold 'plunge' which precedes it:



The episode preserves throughout this character—restless movement, punctuated by sforzandos. It extends to bar 88 and forms a striking contrast to the suavity of the other themes.

Bars 88 to 93 form a link to the third entry of  $\alpha$  (93 to 109), which is given in a slightly ornamented form.

Bars 109 to 129 form the transition to the  $\beta$  theme, altered so as to avoid modulating to the dominant. The system of keys this time is E $\flat$  major, F minor, E $\flat$  major again, F minor, C minor, E $\flat$  major.

At bar 129 the  $\beta$  theme reappears, this time in F minor and E $\flat$  major (cf. above). It continues its course till bar 141 is reached, when a link of two bars leads to the principal theme ( $\alpha$ ), this time varied and curtailed, ending, as before the episode, on a B $\flat$  (bar 154).

Here the coda begins with a characteristically

Beethovenish touch. The *forte* B $\flat$  is, as before, changed to B $\natural$ , but instead of leading to C minor, it introduces a much more surprising change. Quite gently the principal theme steals in in the remote key of E major. At bar 161 another thrill occurs, when the music is abruptly wrenched back to E $\flat$ , the one dominant succeeding the other, with dominant harmony of C minor as a link (B $\natural$  being a note common both to B, D $\sharp$ , F $\sharp$ , and to B, D, F). The *ffp* marks enhance the effect. Such bold, unexpected strokes are characteristically Beethovenish.

The coda concerns itself with  $\alpha$  till bar 166, when the episode ( $\gamma$ ) is drawn upon. The movement ends tranquilly as it began.

Even in this early sonata one can feel the power of that great personality which was destined to become the greatest influence in music for many years.

### *Sonata in D major, Op. 28 ('Pastoral')*

Composed in 1801, this sonata was named 'Pastoral' by the publisher Cranz. The title is not inappropriate either to the first movement, with its prolonged reiteration of a pedal D (such a pedal being a familiar convention in pastoral music), or to the last, with its jolly, open-air tune. One cannot say the same for all the fictitious titles that have been foisted, for sentimental or commercial reasons, on Beethoven's works.

Though we have here a comparatively early example of what may be called Beethoven's second period, we shall find many signs of a distinct advance on the Op. 7 sonata towards a more mature and individual style. There is less evidence of the influence of his predecessors, and a freer treatment in the matter of

form. He appears at times to have calculated the expectations of his audience and then deliberately balked them, going on to convince, by the sureness of his technique, that his way is the right way. For example, in the first movement he leads us to expect a second subject in the key of A at bar 63, but gives us a theme in F $\sharp$  minor instead, keeps us in suspense for a while and ultimately reaches the key of A definitely at bar 91. In the development section again he produces a veritable *tour de force*, exploiting to the full the possibilities of his theme, fairly revelling in his strength.

The sonata is in four contrasted movements, of which the first is a particularly noble conception.

1st Movement: *Allegro*: D major: Sonata Form.

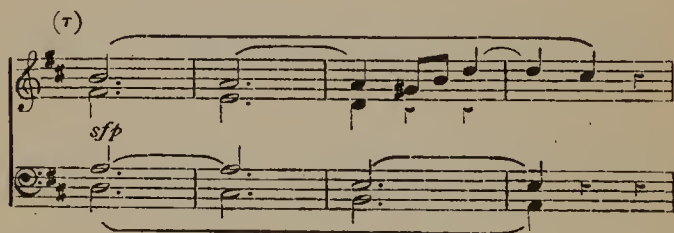
The movement opens, after three repeated D's in the bass, with a discord out of the key (cf. the opening of the 1st Symphony composed the previous year), and continues to bar 39. It starts with a nine-bar sentence, its two phrases overlapping in the 6th bar, thus:

(a)

The musical notation is presented in two systems. The first system contains the first six bars, and the second system contains the next three bars. The key signature is D major (two sharps). The time signature is 4/4. The bass line begins with three repeated D's, followed by a discord. The melody in the treble clef is a nine-bar sentence with overlapping phrases.

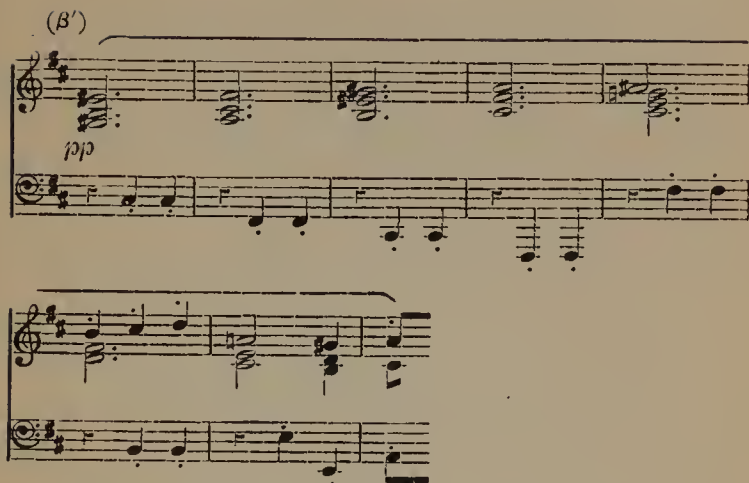
This is immediately repeated an octave higher. The continuation is similar in style and treatment, the repeated D, however, being transferred to the 'tenor' part. Bar 39 marks the end of this first thought with a full close in the tonic key. The mood is quiet and peaceful, such as one might quite well experience in the early morning in the country.

At bar 40 the music veers round to the key of A major, the transition being based on the following melodious idea,<sup>1</sup> which preserves the mood of calm already produced :



This is at once repeated in the key of A, and the whole eight bars are then given in a varied form, the quaver movement and the brighter key producing a feeling of mild exhilaration which is heightened by the repetition of the cadential bars (56, 57 and 58, 59) *piu forte*. At bar 60 the music dies down till a *piano* E is left—a note of expectancy. The first part of the second subject then begins, not in the key of A according to rule, but in F# minor (mediant), with the following rather wistful idea (eight bars) :

<sup>1</sup> Beethoven's transitions are generally interesting thematically. As a rule he avoids the conventional scale and chord passages characteristic of eighteenth-century composers.



Beethoven then starts as if he meant to repeat this, following his treatment of the first subject, but after the first four bars, he balks our expectations, and keeps us in suspense as to his ultimate intention until at bar 91 the new thought emerges, definitely in the key of A (dominant).<sup>1</sup>

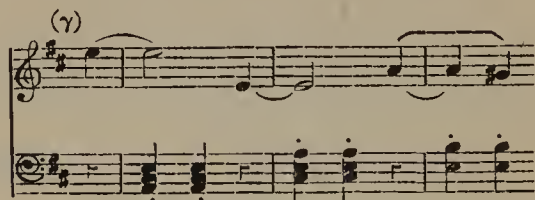


This is expanded till it reaches a climax at bar 103, when it is interrupted by an energetic protest repeated

<sup>1</sup> Some authorities consider this the second subject proper, and class bars 63-90 as part of the transition.

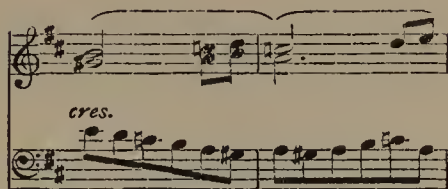
three times. At bar 109 the quieter mood again prevails ( $\beta''$ ), only to be interrupted again at bar 126. A definite close in the key of A at bar 135 marks the conclusion of the 'second' group of themes in a return to the quiet mood.

A charming codetta follows, beginning thus:




Bars 159-63 form a link leading back to the repetition or on to the next section, as the case may be.

The development section starts off with a modulation to G major, in which key  $\alpha$  appears in full, followed by a bar based rhythmically on bar 48 and harmonically on the dominant 7th on G. This leads to a statement of the first six bars of  $\alpha$  in G minor. Overlapping this we have the last four bars of  $\alpha$  in G minor over a quaver counterpoint in the bass. This second phrase of  $\alpha$  is repeated in D minor (cf. subject and answer in a fugue), and then the whole passage (bars 183-90) is inverted (double counterpoint). At bar 199 a further 'reduction' of the first theme takes place, the last two bars (rhythmically  $\text{♩} \text{♩} | \text{♩}$ ) being treated in D minor, again in double counterpoint. The process is repeated in A minor. This rhythm ( $\text{♩} \text{♩} | \text{♩}$ ) is then developed through A minor, E minor, and B minor, the excitement being heightened (1) by overlapping thus :



(2) by shortening and syncopation, when at bar 219 the motive is treated in two parts at once by inversion in the bass over an F# pedal thus :



Later (bar 229) the pedal F# is inverted, the rhythm  appearing beneath it.

The excitement thus produced ultimately subsides in a descending repetition of the chord of F# major (dominant of B). A pause occurs, leaving the listener in suspense as to what is coming next, and then very gently the delicate codetta theme ( $\gamma$ ) steals in in B major. But it is the old ' $\gamma$ ' theme with a difference. It has somehow become wedded to the transition ( $\tau$ , third bar). Beethoven is always charming us with such delightful touches. But he is not finished yet. Another pause follows and then a repetition of the same thing in B minor, getting ever softer and slower. Still another  $\sim$  and a whispered repetition of the last two bars *adagio* in dominant 7th harmony in the key of D. One thinks immediately of that other

wonderful *adagio*, so unexpected, when the oboe utters its plaintive little cadenza in the recapitulation section of the 1st movement of the C minor Symphony. Such things are not in the 'rules' of the game, they are pure strokes of genius.

The dominant harmony thus reached arouses expectation of the return of the first subject ( $\alpha$ ), which is not disappointed.

The whole of this development section is a good example of Beethoven's fondness for exploiting some short rhythmic fragment taken from the exposition, weaving it into a closely-knit texture, exhausting its possibilities as it were, a kind of treatment which, though found before his day (cf. Mozart's G minor Symphony, 1st movement, and Haydn's Symphony No. 2 in D, 1st movement), he made peculiarly his own.

The Recapitulation does not call for comment. The codetta from the exposition ( $\gamma$ ) appears at bar 411, and, at bar 438, a coda is added founded on the first ten bars of the movement, the whole ending in the mood of morning calm with which it began.

2nd Movement: *Andante*: D minor and major:  
*Ternary Form*.

This *Andante*, though not strikingly original, was a great favourite with Beethoven himself.

The first part of the Ternary Scheme is itself in Ternary Form. It starts with a tender melody in D minor over a persistent staccato bass, a four-bar phrase ending with a half-close in D minor, answered by a four-bar phrase beginning in F major and ending in A minor ( $\alpha'$ ).

(a')

*Andante.*

*Andante.*

*p* *cres.* *sempre staccato.*

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It contains a half note chord of F4 and A4, followed by a quarter rest, and then a half note chord of G#4 and B4. The lower staff is in bass clef with a key signature of one flat (B-flat). It contains a half note chord of D3 and F3, followed by a half note chord of E3 and G3, and then a half note chord of F3 and D3.

The middle section consists of eight bars on a dominant pedal A, beginning thus :

(a'')

[illegible]

[Note the rhythmic development,

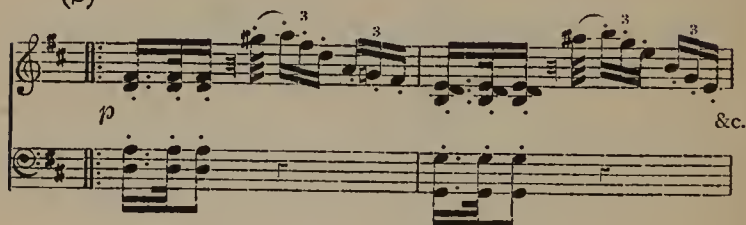
becoming

The  $\alpha'$  sentence is repeated and modified so as to end in D minor.

The contrasting episode is in D major, Binary

Form, with no internal contrast except as to key. It is livelier in mood, and a rhythmic rather than a melodic interest prevails.

( $\beta$ )



On the return of  $\alpha'$  considerable embellishment of the melody takes place, the repetitions being consequently written out in full.

At bar 83 a coda, referring first to  $\alpha'$  and later (bar 89) to  $\beta$ , brings the movement to a close.

3rd Movement : *Scherzo and Trio : Allegro vivace : D major : Minuet and Trio Form.*

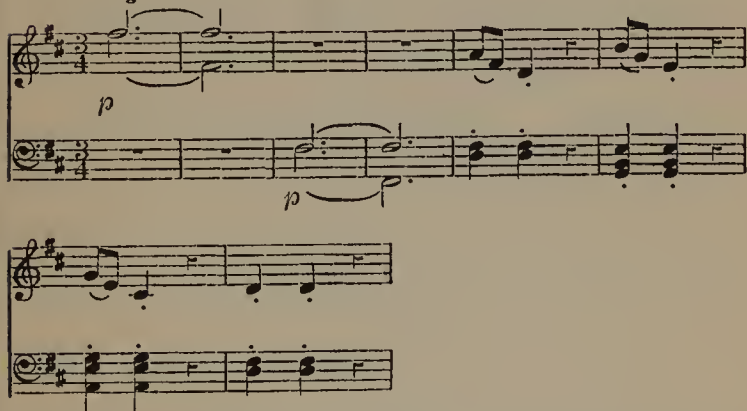
The Scherzo and Trio is the lineal descendant of the Minuet and Trio of the earlier symphonic writers. The minuet started as a somewhat slow, stately dance tune (e.g. the minuets of Handel). By Mozart's time the tempo was somewhat quicker, but the graceful character was generally preserved. Haydn, however, wrote minuets in a lighter vein, indulging his sense of fun to the full. From these the transition to the true Scherzo was easy. It should be noted, however, that Beethoven's scherzos are not always in the same mood. Humour there is, and even boisterousness, but we also find at times something mysterious, even sinister and 'uncanny'. A study of the scherzos in the Symphonies will make this clear. In structure too, as well as in character, Beethoven's scherzos vary

(e.g. the Scherzo in the Sonata in Eb, Op. 31, No. 3, is in sonata form and in 2-4 time). All of which shows that Beethoven cared naught for convention. If his ideas fitted the conventional forms, well and good; if not, then the forms had to give way.

The Scherzo starts as follows : <sup>1</sup>

(a)

*Allegro vivace.*



This is repeated a third higher, ending in A major. The whole sixteen bars are next repeated more fully harmonized. The topsy-turviness of the accents produces an irresistibly humorous effect.

The middle section consists of development of *a*, the first two bars forming the basis. The whole of this section consists merely of dominant discords resolving on their tonics first in G major, then in A major and B minor, the last four bars leading to a pause on the dominant 7th in D major, which

<sup>1</sup> The time-signature 3-4, as so often in Beethoven's scherzos, does not convey the effect intended. 6-4, cutting out alternate bar-lines, gives the true swing of the rhythm. If read in this way, the phrases end with 'feminine' cadences.

naturally prompts the repetition of *a*. In this repetition there are modifications, however. The second phrase starts with fuller harmony than before and is marked *ff*; moreover, it is extended by repetition of the cadence chords. At the very end only do we get the tonic on the accent, the last *sf* D providing what the mind has been craving for all the time!

*Trio : B minor : Binary Form.*

An eight-bar sentence of a smooth, flowing character forms the first part of the binary scheme, the second phrase modulating to D major. This is repeated.

The responsive second section starts in B minor and modulates to D major. This is repeated with slight modifications, after which the Scherzo is repeated.

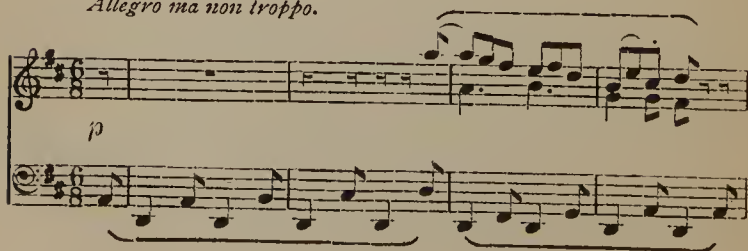
The Trio forms a striking contrast to the Scherzo, both in character and in the 'regularity' of its accents and rhythm.

4th Movement: *Rondo : Allegro ma non troppo : D major : Sonata-Rondo Form.*

This movement, probably more than any other, suggested the name 'Pastoral' which the publisher gave to the sonata. The principal theme has the characteristics of a jolly country dance, the 'pastoral' effect being enhanced by the pedal-point D on which the tune is constructed. It opens as follows :

(a')

*Allegro ma non troppo.*

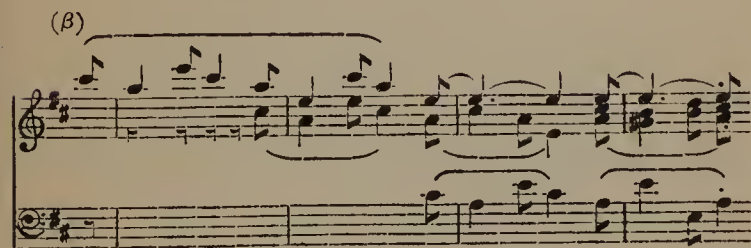


This is immediately repeated and continued thus :



This continuation is also repeated, but in a varied form,  $\text{♩} | \text{♩} \text{ ♩} \text{ ♩} \text{ ♩} \text{ ♩}$  becoming  $\text{♩} | \text{♩} \text{ ♩} \text{ ♩} \text{ ♩} \text{ ♩}$ . The principal theme ends on the first note of bar 16.

A transitional passage in broken chords (bars 16–28) effects a modulation to the key of the dominant (A major), leading to the second main theme at bar 28 (last quaver).



This is repeated in varied form and continued by repetition of the 'weak' cadential ending (bars 35, 36) four times, a strong 'masculine' cadence following at bars 42 and 43. This leads to the second part of the subject, which takes this vigorous form :

(β'')

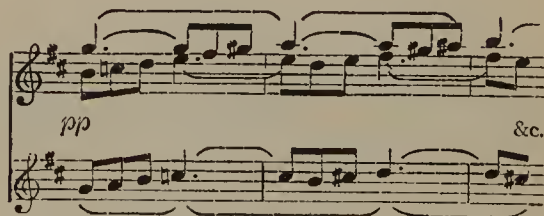



At bar 51 the first theme (a) makes its second appearance. Note the new figure superimposed on the bass previously unaccompanied (cf. bars 56, 57 with bars 5 and 6).

At bar 67 a passage founded on the bass of the principal theme leads ultimately to the beginning of the episode at bar 79, the first note of the latter overlapping the end of this transitional passage.

The episode, in which the main idea

(ε)



is treated in imitation, centres round the key of G major, with incidental modulation, till bar 91 is reached, when it appears in G minor and modulates to D minor at bar 95. Here, while the bass preserves its original form, the upper parts make play with the rhythm  $\gamma$   which is the germ of the whole idea, the ascending form being freely imitated by inversion (descending). At bar 101 the latter portion of the

second theme ( $\beta''$ ) appears in D minor, continuing till bar 113, the dominant harmony with which it ends forming a fitting preparation for the return of the principal theme ( $\alpha$ ), which on this occasion is again slightly varied (cf. bars 118 and 119 with bars 56 and 57 and bars 5 and 6).

The movement follows the normal course till bar 168 ushers in a coda formed for the most part on the bass of the principal theme. Note the dominant pedal (bars 177-92), and the reference to the broken chords of the transition between  $\alpha''$  and  $\beta'$  (cf. bars 187-92 with 16-28). From bar 192 (last quaver) to the end, the bass of the principal theme, with its tonic pedal, forms the basis of a brilliant climax worked up, at increased speed (*piu allegro*), from *p* to *ff*, two *ff* cadence chords bringing the movement to an abrupt end.

### *Sonata in D minor, Op. 31, No. 2*

According to Czerny, Beethoven, after he had written the sonata we have just been studying (Op. 28), declared to a friend that he was not satisfied with the work he had so far produced. 'From to-day', he said, 'I will strike out a new road.' During the year 1802 he was engaged upon three sonatas for piano and violin (Op. 30), and three for piano alone (Op. 31). We may justly look for evidences of a change of style, then, in the work now before us. Nor shall we be disappointed, for the D minor Sonata is decidedly the most original of the three which constitute Op. 31. It consists of three movements, all of them, curiously enough, in Sonata Form, a fact which testifies to the elasticity of that form in Beethoven's hands, for the subject-matter of the three movements is strongly contrasted.

1st Movement : *Largo* : *Allegro* : *D minor* : *Sonata Form.*

One cannot listen to the first dozen bars of this movement without feeling that Beethoven has indeed struck out a new road. The alternation of *largo* and *allegro*, and the *agitato* nature of the latter create an effect which must have greatly astonished those who heard it for the first time. The first theme begins and ends with dominant harmony; then we find ourselves in F major at the second *largo*, only to be hustled out of that key in turn, no feeling of settlement in the key of D minor being experienced until the 13th bar, and no decided cadence in that key till bar 21. It is all highly dramatic: there is a feeling in the air that things are going to happen.

Here is the first theme, with its alternation of slow and quick tempo:

(a)

The musical score is presented in two systems. The first system, labeled (a), begins with a *Largo.* tempo marking and a *pp* (pianissimo) dynamic. It transitions to an *Allegro.* tempo at the 13th bar, marked with a bracket and an 'X'. The dynamics change to *p* (piano) and then *cres.* (crescendo). The second system begins with an *Adagio.* tempo marking and a *Ped.* (pedal) marking. It transitions to *sf* (sforzando) and then *p* (piano) at the 21st bar. The score is in D minor, 3/4 time, and features a dramatic alternation of slow and fast tempos.

*Sonata in D minor, Op. 31, No. 2* 33

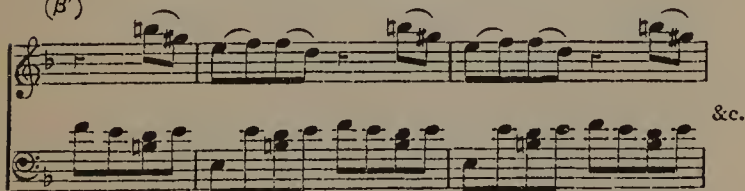
From bar 7 (transition) the music continues in this restless strain till bar 21 is reached, when the following dialogue between bass and treble occurs, and we feel comfortably settled in the key of D minor :

( $\tau$ )



After another four bars, however, the bass motive ‘ $\chi$ ’, which is the motive of the opening *largo*, forms the basis of a modulatory passage leading to the dominant chord of A minor in bar 41. This curtailing of the rhythm from four bars, as in  $\tau$ , to two bars increases the feeling of excitement, so that we are not surprised at the *agitato* nature of the next theme when it enters at the 41st bar (in A minor) : <sup>1</sup>

( $\beta'$ )



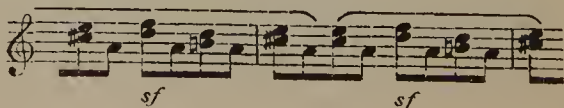
<sup>1</sup> The affinity between this and the *allegro* commencing in bar 2 will be observed.

This mood persists till bar 55 is reached, when the following angry little theme ( $\beta''$ ) occurs and is developed at some length, ultimately merging in the coda, which consists of dominant and tonic harmony in the key of A minor (note the double counterpoint: cf. bars 75, 76 with bars 77, 78, &c.).



(Cf. the right-hand part of  $\tau$ .)

Bars 87 (3rd beat) to 92 form a link leading to the repetition of the exposition, and, after this repetition, to the development section, which begins with the *largo* bars of  $\alpha$ , first on the chord of D major (1st inversion), then on the chord of B with the minor 7th, and lastly on the chord of F# major (2nd inversion). Then follows, *allegro*, a development of the passage we have marked  $\tau$ , beginning in the key of F# minor. This is treated in the same manner as before, being shorn of its last two bars after being twice stated in full. The ' $\chi$ ' portion is rushed through the keys of F# minor, B minor, G major, C major, A major, and D minor. A dominant pedal in this last key is reached at bar 121, and the following bars (down to bar 133) are founded on the  $\beta''$  theme in a contracted form, which, bringing the sforzandos closer together, makes that theme more petulant than ever. (Cf. this



# Sonata in D minor, Op. 31, No. 2 35

with  $\beta''$ .) The following nine bars, based on the concluding portion of the exposition, lead to the beginning of the recapitulation.

This starts with the opening *largo* as before, but instead of the *allegro* following immediately, the *largo* is continued by what is practically a piece of operatic recitative without words. It is as if the music were trying to become articulate :

*Largo.*  
*Con espressione e semplice.*

This device is not new. Others had used the vocal recitative style in instrumental music before,<sup>1</sup> but Beethoven's use of it here, interrupting the course of the principal theme at a point where every one must have expected an exact reproduction of the opening six bars of the sonata, is intensely dramatic. The most striking instance of the device occurs in the finale to the 9th Symphony (Choral), where the 'cellos and double-basses struggle, as it were, to express themselves vocally, their theme being ultimately

<sup>1</sup> e. g. in an early sonata for piano and violin by Biber (1681), in C. P. E. Bach's Sonata in F, Haydn's 'Le Midi' Symphony, &c.

taken up by the bass voice in a summons to the multitudes to join in the mighty song of joy.

Following on the passage quoted above, the *allegro* (bars 2, last beat, to 6) with its *adagio* cadence is introduced just as before. Another recitative passage follows the next *largo*, the two bars on the C major chord being continued by another 'solo' recitative passage in F minor. Once more Beethoven balks us. Instead of starting the transitional matter with the previous *allegro* as in the exposition, he introduces an entirely new passage, starting with four *pp* repetitions of the chord of C# major in the quick tempo, and following it by two bars of arpeggios in F# minor. He repeats the process, ending in G minor, and again ending in D minor, in which key the 'second' subject appears, the 'agitato' nature of which makes the rhapsodical passage we have been discussing strikingly appropriate. It is no doubt on account of these 'recitative' passages that some people call this work the 'Dramatic Sonata', though indeed there are many other dramatic moments in Beethoven's piano works. His themes have an individuality which often makes one feel that they act on their own initiative.

The rest of the movement calls for no comment, the continuation of the second subject and the coda taking the normal course.

2nd Movement: *Adagio*: Bb major: Sonata Form (modified).

This beautiful movement presents a feature which is more common in the works of Beethoven's 'first' period than in his later works. In spite of his determination to strike out a new road, we find here a theme which is quite Mozartian in its pure classical beauty. Moreover, it is accompanied in the usual

*Sonata in D minor, Op. 31, No. 2* 37

eighteenth-century manner, the whole passage being in striking contrast to the phraseology of the other main theme. The first subject is pure Beethoven, the second, beginning in bar 30, is a 'throw-back' to the earlier style.

The first subject occupies the first 17 bars, an eight-bar sentence being answered by a nine-bar one. The first bar is a 'preliminary' one, which is afterwards worked into the rhythmic scheme of the movement (cf. bar 9). The nine-bar rhythm, it should be noted, is produced by augmentation at the cadence.


The first sentence is as follows :

(a) *Adagio.*

The musical score is written for piano. The first system shows the initial bars with a treble staff containing a melodic line and a bass staff with a harmonic accompaniment. The second system continues the piece, with a treble staff featuring a trill and a bass staff with a more active accompaniment. Dynamic markings include *sf* (sforzando), *p* (piano), and *cres.* (crescendo).

The augmentation referred to will be clear if we compare the following 'normal' ending with what Beethoven actually wrote :

This section compares two possible endings for the first subject. The first system shows a 'normal' ending for bars 14, 15, and 16. The second system shows Beethoven's actual ending, which includes augmentation. The notation is in treble and bass staves, key signature of two flats, and 3/4 time.

A characteristic rhythmic figure  introduces the transition, which starts in the tonic key and modulates to C major at bar 23, continuing with a dominant pedal, based on the rhythmic figure referred to, and used both below and above the thematic material, till bar 30 is reached.


Here the 'Mozartian' second subject begins thus in F major:

(β)



The musical score is in F major (one flat). The first system begins with a treble staff containing a melodic line and a bass staff with a dominant pedal point. The melody is marked with a crescendo (*cres.*) and then a piano dolce (*p dolce*). The second system continues the melodic line in the treble staff and the pedal point in the bass staff.

and continues as far as the first quaver in bar 38, its eight bars providing a nicely calculated and proportionate contrast to the principal theme of the movement.

There is no development section, a transitional passage, in which the characteristic figure  is prominent in the bass, leading to the return of the

first theme at bar 43. The second part of this is ornamented by an accompaniment of broken-chord figures in demisemiquavers, foreshadowed in the 'prefix' to the first chord of bar 51.


At bar 72 the second subject returns in the tonic

*Sonata in D minor, Op. 31, No. 2* 39

key, whilst a coda commencing in bar 80 brings the movement to a conclusion. The latter refers (1) to the material of the second transition (bars 38-42), and (2) to the first subject (bars 89-98), concluding with a quiet passage on a tonic pedal whose connexion with previously used material is obvious (e.g. cf. bars 100-1 with bars 87-8).

3rd Movement : *Allegretto* : *D minor* : *Sonata Form.*

There is a story that the rhythm of this movement 'was suggested by the beat of a galloping horse, and this, if true, illustrates the manner in which Beethoven allowed his music to be affected by external impressions. Like all the greatest musicians he seldom attempted any direct representation of scenes or sounds in nature . . . he prefers . . . to represent not the external scene but its psychological analogue or counterpart: the measure is not that of a gallop, but it calls up the same impression of haste and urgency.'<sup>1</sup>

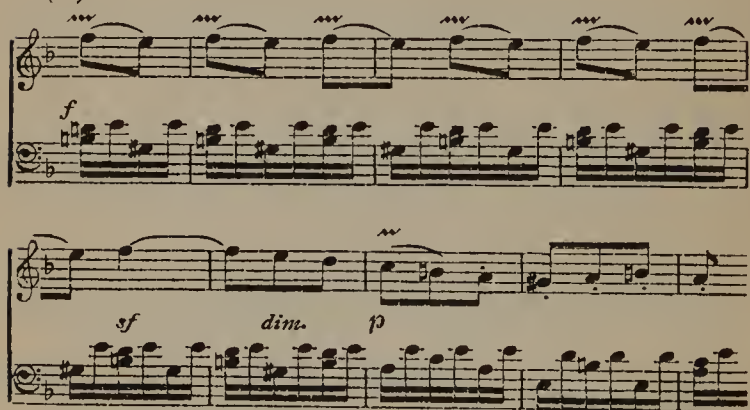
The first theme (bars 1-31) is built on a rhythmic figure ♩  which is very persistent throughout the movement. It commences as follows, in four-bar rhythm :



<sup>1</sup> Sir Henry Hadow in *Oxford History of Music*, vol. v, pp. 291, 292.

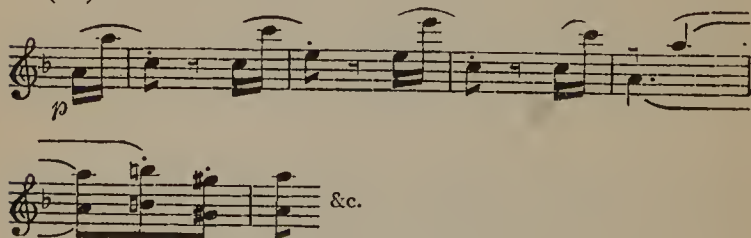
The transition to the second theme, which occupies bars 31 to 43 (1st beat), keeps up the restless mood, whilst the cross-rhythm (2-8 in effect) of the first part of the second theme itself ( $\beta'$ ) intensifies the feeling of 'haste and urgency':

( $\beta'$ )




$\beta'$  is repeated in broken octave form and extended to sixteen bars, the second part of the second theme continuing as follows:

( $\beta''$ )



From bar 91 a link leads to the development section which commences in bar 95. It confines itself entirely to exploiting the rhythm of the first subject, the sequence of keys being G minor, A minor, D minor (N.B. the tonic key is generally avoided in this section

*Sonata in D minor, Op. 31, No. 2* 41

of a movement in sonata form), C minor, B $\flat$  minor, E $\flat$  minor, B $\flat$  minor, A $\flat$  major, B $\flat$  minor (note the tonic pedal), A minor, D minor, G minor, and D minor. Note the inversion of  $\alpha$   at bar 118 and elsewhere. At bar 169 note the combination of the rhythm of the first subject with the cross-rhythm of  $\beta'$ .

The recapitulation begins at bar 214, the first subject being curtailed. Avoiding a close in the tonic, it passes imperceptibly into the transition, which reaches the key of B $\flat$  major at bar 235 and, continuing through B $\flat$  minor, F minor, C minor, and G minor, ultimately reaches the dominant of D minor at bar 271. The second theme then enters and is given in full in the tonic key. At bar 319 a link leads to the Coda, which continues the rhythmic figure of the opening, a dominant pedal (bars 335-50) introducing a full statement of the first subject (rather unusually), the *sf* A's on the third beat giving it an entirely new character. The concluding section is strikingly effective on account of the unexpected *piano* in bar 385 after the *ff*.

It will be noticed that the whole of this long movement is developed from two rhythmic ideas, the four-note figure of  $\alpha$  and the two-quaver figure of  $\beta'$ .

*Sonata in F minor, Op. 57 ('Appassionata')*

This sonata, which was written probably in 1804 and published in 1807, is undoubtedly one of the greatest works in all pianoforte literature. It is the product of a mature mind: the work not merely of a man who has mastered the technique of his art,

so that he uses his tools with perfect confidence and unerring skill, but of a man who has faced life fearlessly, shirking no experience, however bitter. And indeed Beethoven, with all his capacity for joy, with all his sense of humour and love of a practical joke, had his full share of suffering—physical suffering due to his deafness and its attendant ills, mental suffering due to his ill fortune in love, to his own morbidly sensitive temperament, and to worries of various kinds. Independent almost to a fault, boorish at times and ill-tempered, yet craving to be understood and loved, he lived only in his music. His inner life was one of ceaseless conflict. ‘I will grapple with Fate,’ he says; ‘it shall never drag me down.’

While it is difficult, for the most part, to connect Beethoven’s music directly with the events of his life, it is easy to feel in his works the force of his personality, with its strange mixture of tenderness and volcanic impetuosity. Music to him meant more than the writing of a well-turned phrase, it was a vehicle for the expression of emotion, a means of recording human experience; and his sureness of technique, his thorough mastery of his material, now made it possible for him to express himself convincingly. There is no fumbling, every note is vital, even the smallest detail becoming significant as the work proceeds. He never degenerates into incoherent rhapsody, but preserves the balance between expression and design. His ‘form’ is perfectly clear, but form to him was no fetish to be worshipped for its own sake; it was merely a synonym for coherence.

This sonata is a perfect example of Beethoven’s ‘second’ style. The title ‘Appassionata’ was given by the publisher; it is quite a fitting one, though it might quite as justifiably be given to others of the

sonatas. There are only three movements, but everything is on a grand scale—expansive, elemental. The Theme with Variations gives some relief to the emotional tension, but this is rudely disturbed by the entry of the final movement without a break, as if its turbulent passion could contain itself no longer.

1st Movement: *Allegro assai*: F minor: Sonata Form.

The sonata opens with a four-bar phrase modulating to the dominant at the cadence. It is an example of a strikingly impressive effect produced by simple means—a mere common chord arpeggio, treble and bass two octaves apart, followed by a simply harmonized appendage—an old device (cf. Haydn's Quartet in C, Op. 54, No. 2, and Mozart's G major Quartet), but arresting in its daring simplicity. One feels immediately in the grip of something elemental:

(a) *Allegro assai*.

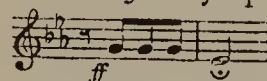
The musical score is for the first movement of the Sonata in F minor, Op. 57, first section (a). It is in F minor (three flats) and 12/8 time. The first system shows a treble and bass staff. The bass staff has a common chord arpeggio (F, C, G, C, F, C, G, C) in the left hand, and the treble staff has a simple melody (F, A, B, A, G, F, E, D) in the right hand. The second system shows a treble staff with a melodic line (F, A, B, A, G, F, E, D) and a bass staff with a simple accompaniment (F, C, G, C, F, C, G, C). A bracket labeled 'x' spans the first two measures of the second system.

This phrase is immediately repeated a semitone higher. Beethoven, it should be noted, indulges in a freedom of key within his 'first subjects' which his predecessors never allowed themselves. This particular device of repeating the initial idea a step higher or lower may be found also in the Waldstein Sonata (1st movement), in the first movement of Op. 31, No. 1, and elsewhere.

At bar 9 the cadential part of the theme ( $\chi$ ) alone occurs, wresting the music back to the dominant of the key. This is followed by an ominous figure *pp*

in the bass ( $\gamma$ )  (cf. the famous 'fate'

motive of the 5th Symphony, begun about the year

1805, ). The ' $\chi$ ' portion of *a*

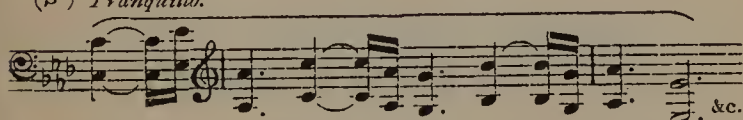
again occurs with the melody a third higher, only to be interrupted again by ' $\gamma$ ', three times repeated, the third repetition *f* initiating a headlong rush of semiquavers based on the dominant 7th chord, a crashing chord of the submediant (inverted), and a pause on the dominant chord *p* bringing the statement of the first theme to a close. One cannot but feel in listening to this how far music has travelled from the purely classical ideal. This theme is charged with a dynamic emotional force which grips us in spite of ourselves. It is a living thing, almost articulate!

After the pause referred to, Beethoven makes as if to repeat the *a* theme *pp*, but after the third note an explosive *ff* passage (based on the tonic chord) rudely interrupts, the syncopation expressing frantic agitation. 'Not that strain again,' it seems to say. The *a* theme, however, persists, and gets a bit farther,

when another interruption occurs, and so on it goes, having its say, in spite of interruptions, till at bar 24 a throbbing quaver figure (the 'γ' motive, no doubt) makes itself felt as an accompaniment to plaintive, spasmodic cries, which gradually die down, producing a feeling almost of despair, till at bar 36 comfort comes in the shape of a beautiful, noble tune in A♭ major which provides a perfect counterpart to what has gone before (β').

(Second group of themes, No. 1)

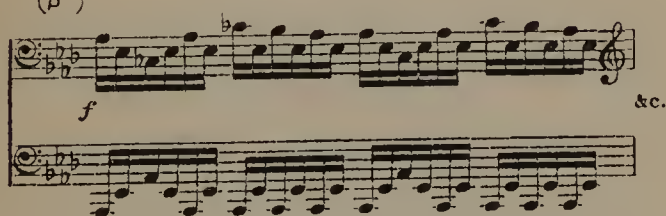
(β') *Tranquillo.*



The respite, however, is not for long. At bar 51 a new turbulent theme in A♭ minor (β'') bursts in, and the whole atmosphere is changed.

(Second group of themes, No. 2)

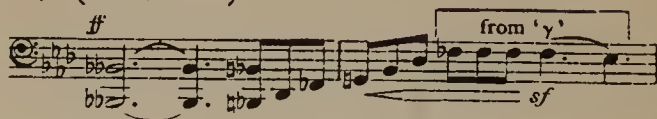
(β'')



This is repeated in F♯ major, and continued by a passionate passage, accompanied by an agitated semiquaver *tremolando*, in which the motive marked 'γ' above makes its presence felt. [Note that harmonically this passage is based on the dominant minor

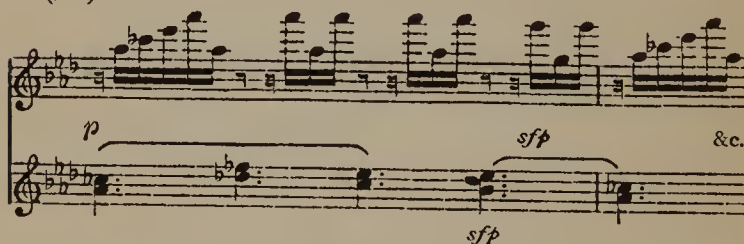
9th chord (diminished 7th), which is much in evidence in this sonata.]

$\beta''$  (continuation)



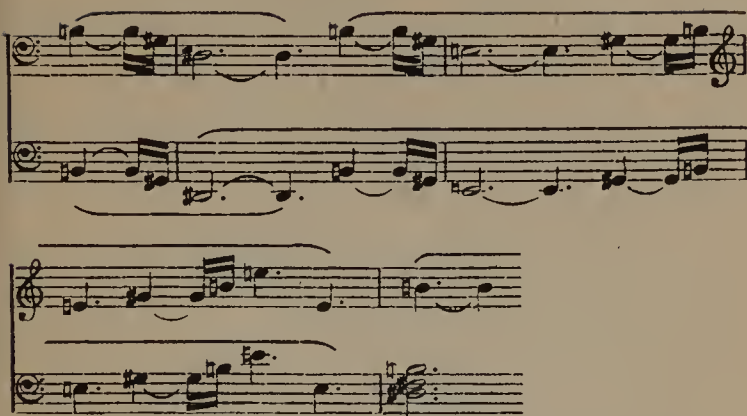
A repetition of the whole four bars leads to the last section of this group of themes, which obviously is derived from the last two beats of bar 54.

( $\beta'''$ )



The music ultimately settles down on the chord of A $\flat$  minor *pp*. A double-bar marks the close of the 'exposition', but Beethoven discards the conventional repetition. Impassioned utterance such as we have in this sonata could not endure it. Continuity is an absolute necessity of the case. But note how Beethoven, while discarding the 'repeat', proceeds in the 'development' section to deal quite fully with the first theme, the transitional passage, and the  $\beta'$  theme, in this order, ending with a reference to the ' $\gamma$ ' motive. Thus while 'developing' his themes he at the same time recapitulates the salient features of the exposition in their normal order!

At bar 65 the development section begins with the following:



which is really the previous chord enharmonically changed ( $A^b$  minor chord becoming  $G^\sharp$  minor). This provides a link to the statement of  $\alpha$  in the key of E major, which is discussed in that key till bar 79, when the first part of  $\alpha$  is rushed through a series of keys, accompanied by stormy semiquavers, first E minor, then C minor and  $A^b$  major until the dominant minor 9th chord in the key of  $D^b$  is reached, which prepares the way for a transitional passage, based on bars 24-34, in the key of  $D^b$ . As in the exposition, this passage leads to the entry of  $\beta'$ , this time in  $D^b$  major. It is treated freely as to interval and melodic curve, and, becoming more and more animated, passes through  $B^b$  minor,  $G^b$  major, B minor, and C major until, at bar 123, the chord of the dominant minor 9th in F is reached. A torrent of rushing arpeggios on this chord leads at bar 130 to the ' $\gamma$ ' motive, which is driven home by repetition till the *fp* in bar 134, after which the outburst subsides and nothing remains but the throbbing quavers of the bass (cf. bars 24 et seq.). Then, still to the accompaniment of these ominous quavers, the first theme

steals in *pp* (*a*). The atmosphere is different from that which pervades the opening of the sonata, the constant muttering of the quavers (which, by the way, form a dominant pedal) producing an eeriness not felt before.

At bar 151 a surprise occurs, the transitional passage beginning with *a* in F *major* instead of F minor, a ray of light amidst the surrounding gloom, which, however, does not last long. The plaintive passages, referred to above as occurring at bar 24, are again heard at bar 164, this time in the key of F minor. These lead to the first of the second group of themes ( $\beta'$ ) which enters in bar 174 in F major, with the same calm beauty and strength as before. The other themes ( $\beta''$  and  $\beta'''$ ) occur in due course, the 'recapitulation' being quite normal.

At bar 204, overlapping the end of the recapitulation, an extensive coda begins. It lasts for 58 bars and is nearly as long as the exposition. This part of a sonata movement became increasingly important with Beethoven. Instead of a few chords emphasizing the key of the movement he gives us, as it were, an epilogue, and sometimes even 'an entire act'.<sup>1</sup>

In the present instance Beethoven evidently felt that the usual proceeding in a movement of this kind failed to suffice for what he had to say. His subject is not exhausted, hence the long, developed coda, in which he lets himself go with a freedom which he eschewed in the 'development' section.

There is no interruption of the flow of the music, for the coda continues the style of the conclusion of the exposition, the first theme *a* entering unobtrusively in the bass (note the first two notes augmented to crotchets). It is then subjected to a process which

<sup>1</sup> See *Oxford History of Music*, vol. v, pp. 287-9.

is characteristic of the composer, and which produces a feeling of increasing intensity. First we have the complete rhythm thus :

(I) 

(bars 204-6, 3rd beat);

then (2) 

(206 4th beat—207 1st beat);

then (3) (overlapping 2) 

(207-8 1st beat ; and finally (4) (overlapping B)

(209-10 1st beat).

Bar 210 introduces the  $\beta'$  theme in  $\text{Db}$  major, which is subjected to similar compression, thus keeping up the feeling of excitement. At bar 218 a broken-chord figure is developed (cf. bars 125 et seq.), passing through  $\text{Bb}$  minor,  $\text{F}$  minor, and  $\text{Bb}$  minor again till a dominant pedal in  $\text{F}$  minor is reached (bar 231) which continues till bar 235, when the ' $\gamma$ ' motive enters and is repeated several times with diminishing force and slackening pace. At bar 238 it is given out in 4-part harmony, *pp* and *adagio*, with a pause on the last chord, after which the tempo is increased, and four fierce chords in the same rhythm usher in the  $\beta'$  theme freely treated in  $\text{F}$  minor and  $\text{Bb}$  minor, subjected to compression as before, and worked up to a climax culminating in the chord of  $\text{F}$  minor in bar 249, when a three-note figure derived from ' $\gamma$ ' is hammered out with tremendous power till a sudden *piano* at bar 257 introduces a figure in the rhythm

of the first three notes of  $\alpha$  ( $\text{G}_2$   $\text{A}_2$   $\text{B}_2$ ) which is carried up to the top of the pianoforte and down again to the foot, getting gradually softer till the low F is reached, the accompanying tremolando dying away in the merest whisper ( $ppp$ ).

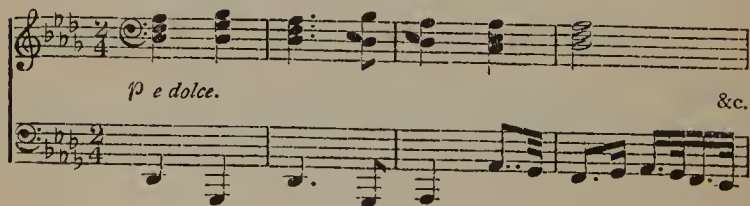
*Notes.* (1) The rhythmic affinity between the themes marked  $\alpha'$  and  $\beta'$  will be noticed by the student. The one seems the inevitable counterpart to the other.

(2) Analogous to the melodic compression mentioned above is the harmonic compression in bars 218–26, where at first one harmony lasts for two bars (218–21), then there are two chords to a bar (222–3), and, finally, four chords to each bar (224–6).

2nd Movement: *Andante con moto: D $\flat$  major: Variation Form.*

This movement consists of a Theme with Variations of a quiet beauty which affords a welcome relief from the stormy passion of the first movement. The theme is in simple binary form, consisting of two eight-bar sentences, both ending in the tonic key. It is of slight melodic interest, and its diatonic harmony is relieved by but one touch of colour, the augmented sixth chord in bar 6.

*Andante con moto.*



The first variation preserves the theme quite clearly in the right-hand part, though the chords are detached, the bass being syncopated throughout.

The second variation has an embellishment of the

theme in broken chords in the right hand, the bass being altered at bars 36 and 40.

*p sempre legato.*

&c.

In the third variation the melodic ideas are given to the right and left hand alternately, the whole being accompanied by a figure in demisemiquavers. The original melody is freely treated, the first two bars of each phrase in syncopation thus :

*sf sf sf f*

This variation leads to a restatement of the theme

with modifications (note the moving bass in bars 83, 84 and 87, 88, and the change of register in bars 92 and 94).

At bar 96 an interrupted cadence occurs. Instead of the expected tonic chord we have a diminished 7th (dom. minor 9th in F) played *pp*. This is repeated an octave higher *ff*, shattering the calm of the *Andante*, and is followed without a break by five bars of the same chord *ff*, *Allegro ma non troppo*, which begin the introduction to the

3rd Movement: *Allegro ma non troppo*: F minor:  
Sonata Form.

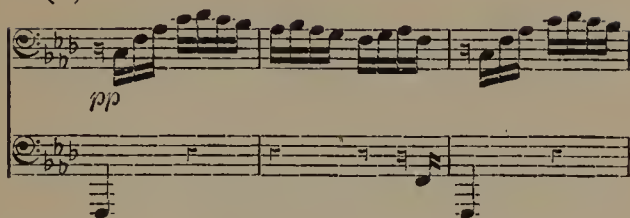
This introduction continues till bar 20, the figure in semiquavers ('x') hinting at the principal theme which is to come.

*Allegro ma non troppo.*

The musical score is written for piano. The key signature is F minor (three flats: Bb, Eb, Ab) and the time signature is 2/4. The first system shows the right hand (treble clef) and left hand (bass clef) playing a rhythmic pattern of eighth notes. The right hand has a dynamic marking 'ff' and the left hand has 'Ped.'. The second system continues the pattern, with a figure marked 'x' in the right hand. The right hand ends with a dynamic marking 'p' and the left hand has an asterisk '\*'. The score concludes with '&c.' in the right hand.

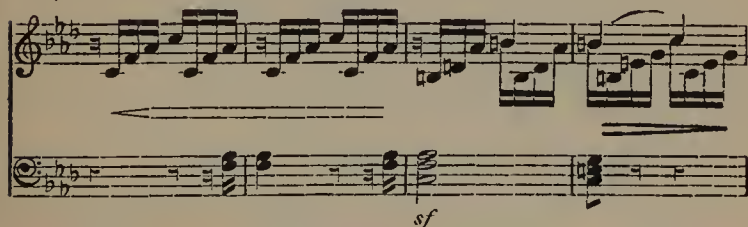
The figure marked 'x' works up to a climax (*ff*) and then dies down, the real 'first subject' of the movement beginning softly in bar 20 thus:

(a')



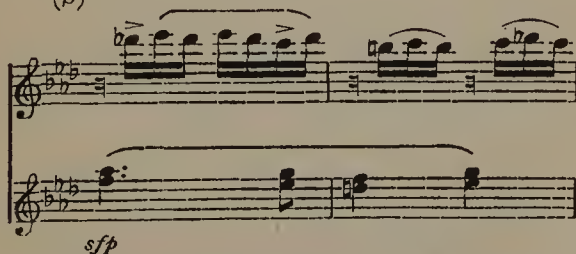
This idea persists till bar 36, when a second thought (a''), closely related to it, continues the whirl of sound till a full close in F minor at bar 64 marks the end of the first subject.

(a'')



The transition from the first subject to the second contains no new material; it is based on *a'* harmonized. At bar 76 the second subject in C minor emerges, commencing thus :

(β)



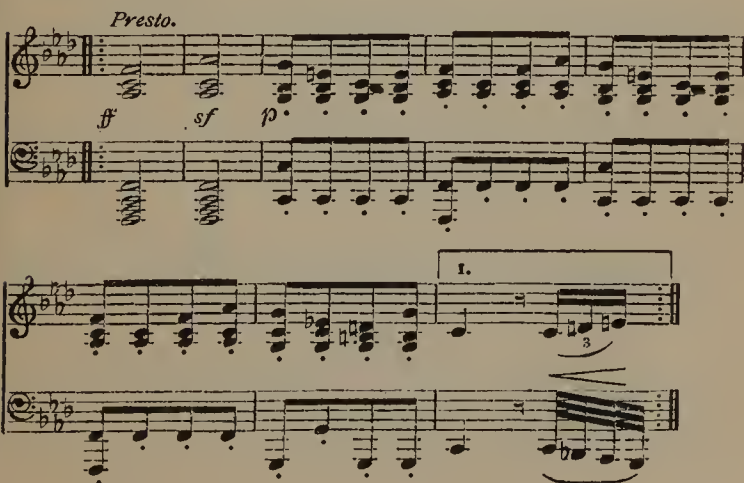
The expansion of this idea carries the music on in an unbroken swing to bar 96, when the last section of the



slackened until, at bar 206, the dominant 7th, repeated five times *calmando* over a pedal C, brings us to the 'recapitulation', the first theme ( $\alpha'$ ) entering *pp*. At bar 220 a counter-melody in the right-hand part is played off against ( $\alpha'$ ) in the left thus :



The recapitulation proceeds on its normal course, with the usual insistence on the tonic key, till at bar 307 a double bar and 'repeat' sign enjoins the unusual procedure of repeating the whole of the music from the beginning of the development section. Probably it is in view of this that at bar 308 we have an entirely new theme of great incisiveness ushering in the Coda (*Presto*).



This eight-bar sentence is repeated and followed by the same idea beginning in A $\flat$  major and modulating back to F minor, and extended to ten bars. This likewise is repeated, after which the principal theme (a') is developed to a truly overwhelming climax, the sonata ending with six bars of the common chord of F minor in arpeggios and three crashing sforzandos.

### *Sonata in E major, Op. 109*

The works of Beethoven's third period are admittedly hard nuts for the average listener to crack. Structurally they present several new characteristics, notably in Op. 111, where, after several less successful efforts (e.g. in Op. 106 and Op. 110), he succeeds in fusing the two forms—sonata and fugue. There is, moreover, even where no fugue is present, a much more free polyphonic style, in which the constituent parts or 'voices' attain the maximum of individuality. His melodies too have a spirituality which even the finest of his previous ones fail to attain. The direction 'mit innigster Empfindung' which he prefixes to the theme of the second movement of this sonata and to others of his themes during this period, seems to point to the fact that he is striving after a sublime expression of the very quintessence of human emotion, purged of all its grosser aspects.

This music was written at a time when Beethoven, having tasted the sweets of success and acclamation, was plunged into the most trying and difficult circumstances of his whole life. His brother's death, his worries with the widow and his nephew, his complete deafness and chronic ill-health, and his actual poverty, all combined to put him to the severest trial. But he still continued to produce works. Driven in upon

himself, more and more, however, he looked no longer without for inspiration, but turned his thoughts inwards in contemplation of his own soul. As Vincent d'Indy puts it, this was the 'période de reflexion'.

We have chosen this particular sonata because it contains the wonderful *Andante molto cantabile*, which exemplifies the spirituality we have mentioned, and also, in the variations, the polyphonic texture which is also a characteristic of the third period.

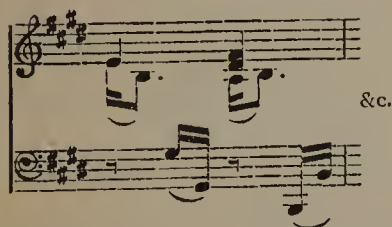
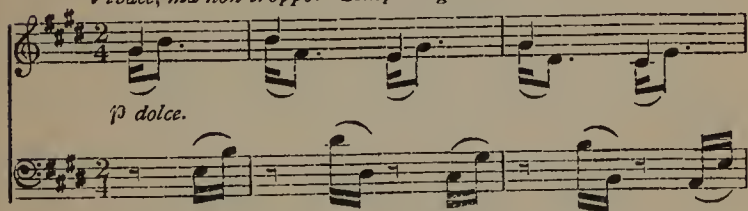
1st Movement : *Vivace ma non troppo* : E major.

This movement consists of a theme, enunciated in the first eight bars, which alternates with a second expressive *Adagio*, somewhat in the manner of a rondo. The *Adagio* is in the style of a free improvisation.

The *Vivace* theme starts as follows :

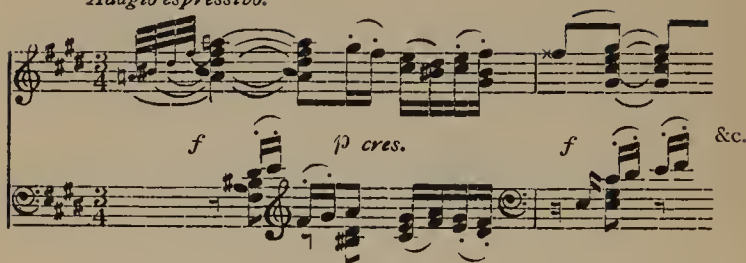
(a')

*Vivace, ma non troppo. Sempre legato.*



This is continued in the same style till at the 9th bar, overlapping the *Vivace* theme, the *Adagio* enters thus :

(β)

*Adagio espressivo.*

The  $\alpha'$  theme reappears at bar 15 beginning in B major. At bar 21 a new melody is added above its rhythm thus :

(α'')



Beginning in G# minor, this works up to a climax, passing through B major, D# minor, F# major, and so reaching a dominant pedal in B major at bar 33, and an inverted dominant pedal in E major at bar 42. At bar 48 the  $\alpha$  theme enters in the tonic.

This is interrupted by the *Adagio* again at bar 58 in F# minor, modulating at bar 61 to C major. This is continued as before with heightened intensity. A diminuendo leads to a recurrence of the  $\alpha'$  idea at bar 66. A passage in crotchet chords, bearing some affinity to (α''), leads to a coda on a tonic pedal based upon the rhythm of  $\alpha'$ .

Formal analysis is really to little purpose in a movement of this kind, which depends for its effect upon a realization of the same kind of abandon as characterizes a good improvisation.

2nd Movement : *Prestissimo in E minor : Sonata Form.*

This delightful movement is a good example of the closely-knit organic style of Beethoven's later period. There is little contrast between the main themes, the whole being largely developed from the rhythms contained in the first four bars. Its key-system, however, conforms to that of the 'First-Movement' or 'Sonata-Form' type. The polyphonic nature of the music will be obvious to all.

The first subject starts thus :

(a')

*Prestissimo.*

*ff* &c.

*ben marcato.*

At bar 9, over a long dominant pedal, it is continued in this fashion :

(a'')

*p* &c.

till bar 24 is reached, where there is a full close in the tonic.

A transitional passage, based on the rhythm of a', bars 3 and 4, first in bare octaves and then harmonized, leads to the 'second subject' in B minor (on a dominant pedal). This, it will be observed, preserves much

the same rhythm as  $\alpha'$  and  $\alpha''$ . It overlaps the end of the transition.



The second subject may be said to end at the first beat of bar 66 (overlapping the beginning of the development section). Note the freedom of modulation within the second subject. (B minor, F# minor, E minor, D minor, C major, B minor; the keys of F# minor, E minor, and D minor never being really established, however.) The double counterpart in bars 57-65 will be noted.

The development section starts at bar 66 with a reference to the  $\alpha'$  theme. At bar 70, over a pedal B, the bass of  $\alpha'$  is treated in canon in two parts. The key of C major is reached in bar 83. Note how the three-crotchet figure (bars 81 and 82 1st beat) is developed and how the bass of  $\alpha'$  is transferred to the top part and harmonized (bars 89 et seq.).

The recapitulation starts in bar 105. There are some differences in treatment in this section: e.g. the  $\alpha'$  theme is transferred to the bass in bars 112-20, while the original bass is inverted and transformed in rhythm. The syncopated version of its first two notes was foreshadowed in bars 83 and 84 (♩. ♩. ♩). The rest of the movement proceeds normally, a short coda founded on the bass of bars 158-61 bringing it to an abrupt end.

In its economy of material and its concentration, this movement recalls the methods of the 'sonatas' and suites of the early eighteenth century.

3rd Movement : *Theme with Variations* : E major.

This wonderful tune may be taken as typical of that sublimity of expression which is characteristic of Beethoven's melodies in those last years of his life, when his soul was 'closed to the noise and turmoil of the outside world'<sup>1</sup>. With a full sense of the meaning of the word we do not hesitate to speak of its *ineffable* beauty.

The theme is in two parts, the first eight bars ending in the dominant, the second returning to the tonic. Each part is repeated. Note the wonderful tenderness of the final cadence. The whole theme is daring in its simplicity.

*Andante molto cantabile ed espressivo.*

*mezzo voce.*

The musical score is written for piano in E major (three sharps) and 3/4 time. It consists of two systems of staves. The first system shows the first eight bars of the theme, ending on the dominant (B major). The second system shows the next eight bars, which return to the tonic (E major) and conclude with a final cadence. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The tempo and mood are indicated as 'Andante molto cantabile ed espressivo' and the volume as 'mezzo voce'.

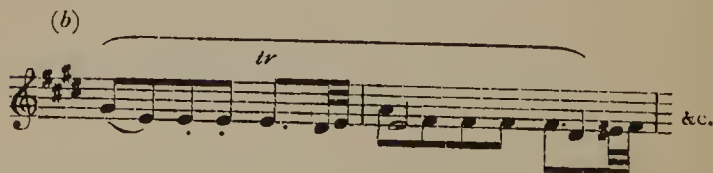
<sup>1</sup> Vincent d'Indy, *Beethoven*.

Variation I. This consists of a new melody of exquisitely beautiful 'curve' on a simpler, more diatonic, harmonic basis which serves as a foil to the melody, much in the same way as the simple harmonies of many of Mozart's melodies do.

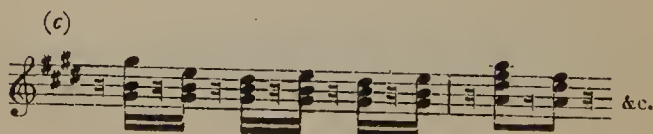
Variation II. Here we have a 'double' variation, each repetition of the theme receiving different treatment. The first eight bars give the theme, easily traceable, in broken chord form.



The next eight bars start off with the following figure based on the opening of the theme, treated in 'imitation' on a dominant pedal:



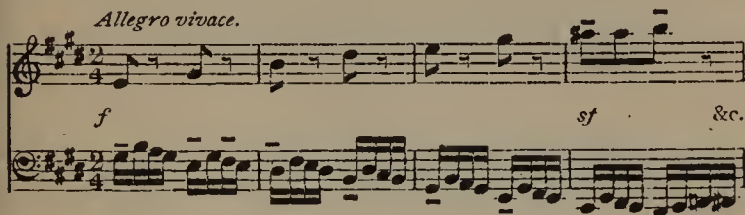
but after four bars the variation takes this form :



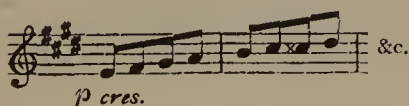
the (a) form returning at bar 17, when the second half

of the theme is treated in the same manner as the first, all three features *a*, *b*, and *c* appearing in turn.

Variation III. Again we have a double variation, the first eight bars starting thus with great animation, the bass hinting at the melodic outline of the theme :

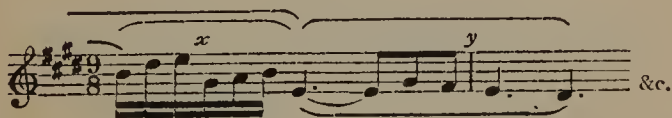


This is inverted (double counterpoint). Beginning at bar 9, the whole is repeated, the quaver rests being filled in with 'passing-notes' thus :



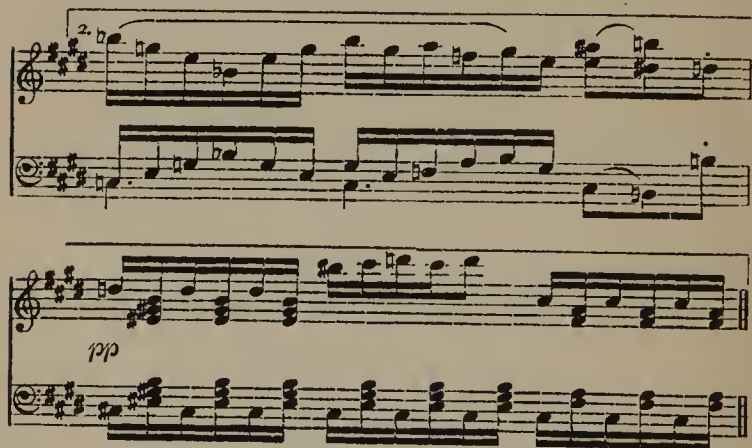
The second part of the theme is similarly treated.

Variation IV. The time is again changed, this time to 9-8, and the tempo of the theme resumed. The whole variation is based on an embellished form of the theme :



the *x* figure playing an important part throughout, frequently treated 'imitatively'. The '*y*' portion of the above is likewise treated in imitation. The combination of *x* and *y*, treated in double counterpoint, will be noted. After the repetition of the first

part, contrapuntal treatment gives place to harmonic till bar 13 is reached ; thus :



At bar 13 the  $x$  figure reappears, treated imitatively, and persists till the last bar. It will be noted that the repetitions are not written out in full, this not being a double variation.

Variation V. The whole is a closely-knit development of the following, treated contrapuntally, in a free fugal style :



The connexion with the opening bars of the theme is obvious. The 'imitations' are accompanied by an independent part, sometimes in quavers.

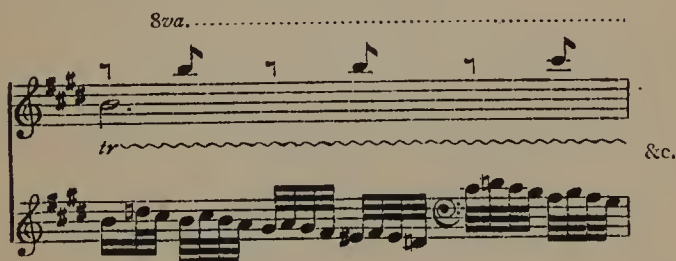
This variation leads without a break into

Variation VI. In this the theme is more in evidence, at first in a simple form under an 'inverted' dominant pedal thus :

Tempo 1. del tema.  
*Cantabile.*



and then in an embellished form in 9-8 time. On the return of the 3-4 time the first four bars of the above are given in quavers, the 'pedal' notes taking the form of trills. These trills persist while the melody is given in triplets. At bar 17 a dominant-pedal shake supports a series of rushing demisemiquavers in broken chords which continue till bar 24, when a scale passage in demisemiquavers introduces the following, in which the melody (second part of the theme) is heard in detached quavers against the rushing semiquaver figure and an inverted dominant pedal:



It is not till this point is reached that the significance of bars 17-24 becomes clear.

Note the prolongation of the dominant 7th chord from bar 32 to bar 35. The resolution ultimately comes in bar 36, when the original theme appears overlapping the end of the variation. The theme is

now stated quite simply as at first, without repeats, the whole movement ending in the atmosphere of spiritual calm with which it began.

*Note.* M. Vincent d'Indy has pointed out that Beethoven in his last period seems to have been drawn towards the earlier forms of the *Suite*, the *Fugue*, and the *Chorale with variations*, and he says that it is his 'new use of these traditional elements which gives the works of this period their consummate and incontestable originality'.<sup>1</sup>

<sup>1</sup> Vincent d'Indy, *Beethoven*.











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